VISIT…

PRIVATE LESSONS

Grooves for ELECTRIC BASS

ESSENTIAL PATTERNS AND BASS LINES FOR ALL STYLES

by David Keif

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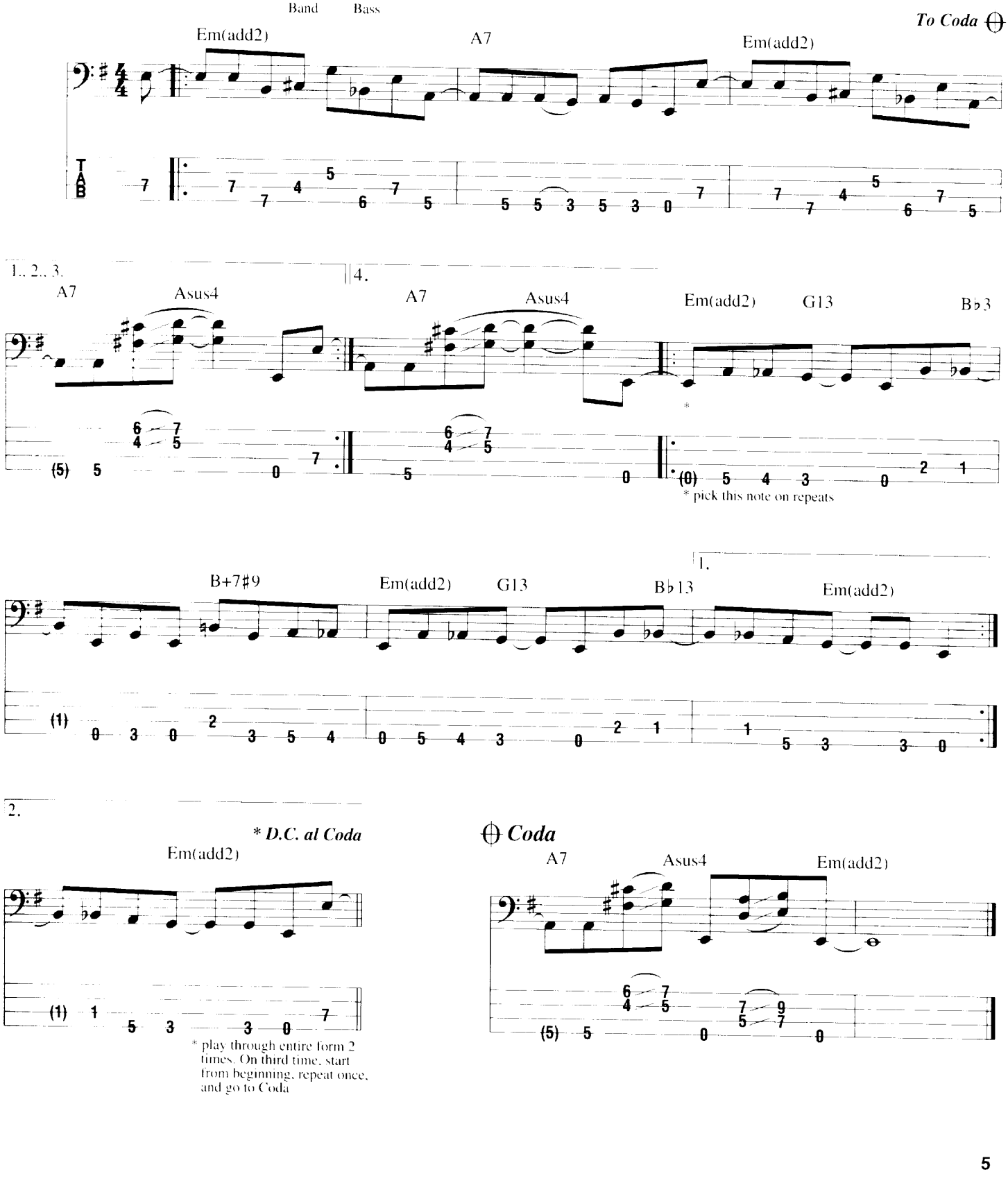
STRAIGHT EIGHTH NOTES

This groove is fairly simple, but the intervals in beats three and four of the first and third measures present an awkward fingering. The double stops are all perfect fifths. Notice that the guitar doubles the bass in the second section of the groove.

Groove 1

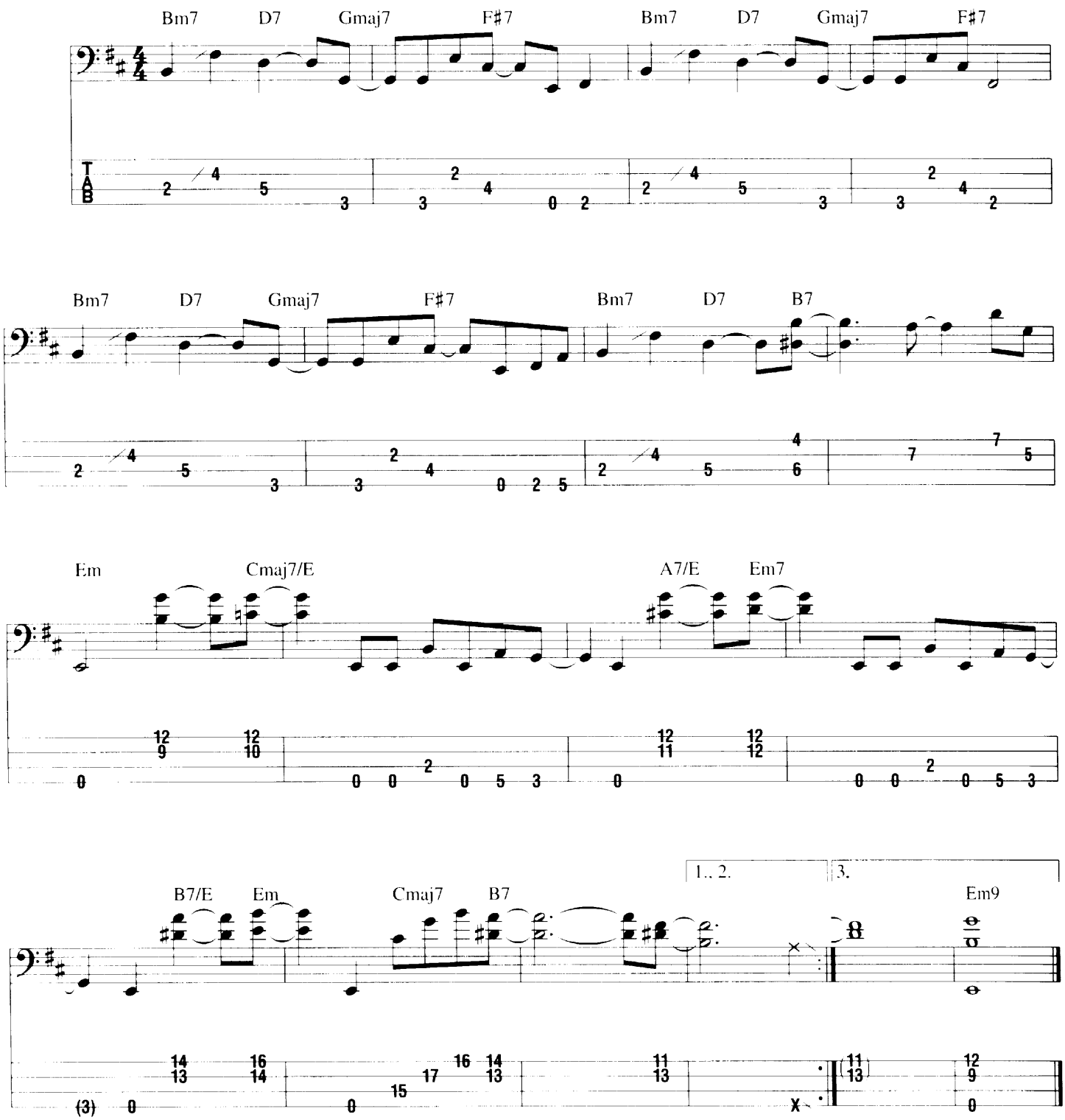
1 Full Band 2 Without Bass



Measures 1–8 are standard pop-style bass parts. In the ninth measure the groove becomes a combination of bass part and chordal accompaniment. Keep the shifts between the two quick and clean. Analyze the relationship of the double stops to the chords.

3 4 Groove 2

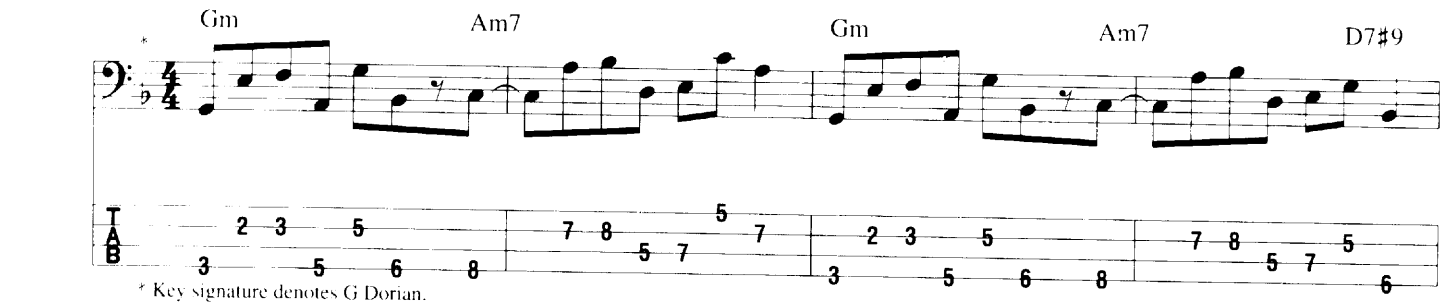
Full Band — Without Bass



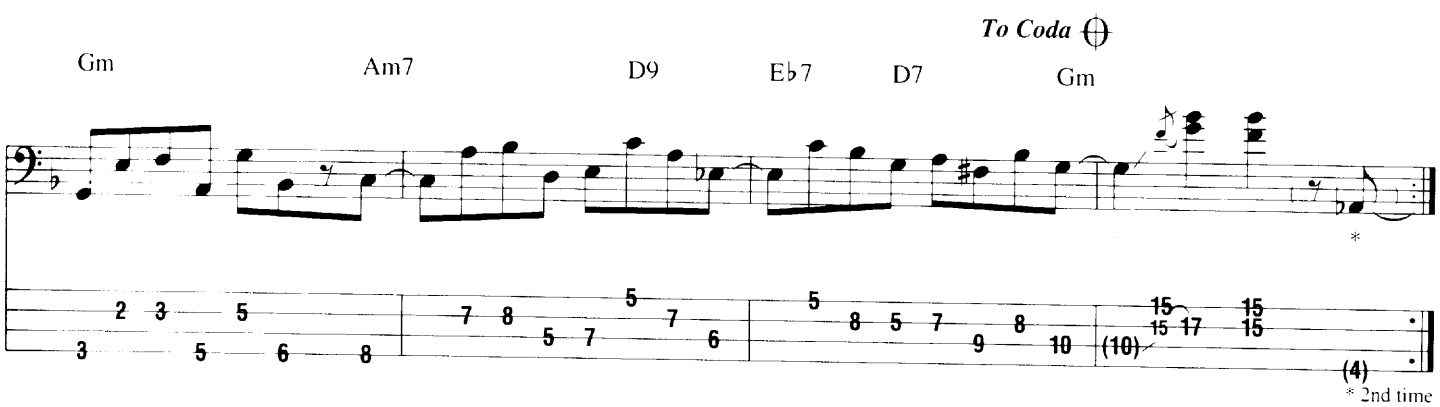
The first section of this groove is based on the interval of a *sixth.* (It will help you learn a piece if you can recognize any repeating theme or characteristic of the music.) Try to play this groove without using the open strings. The second section is mostly chord tones—almost like arpeggios! Here we find more challenging fingerings.

5 6 Groove 3

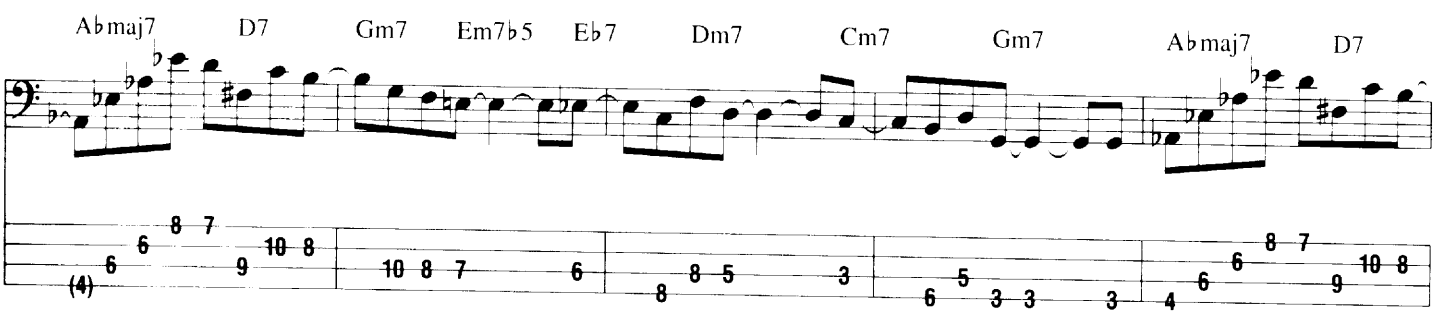
5 Full Band 6 Without Bass

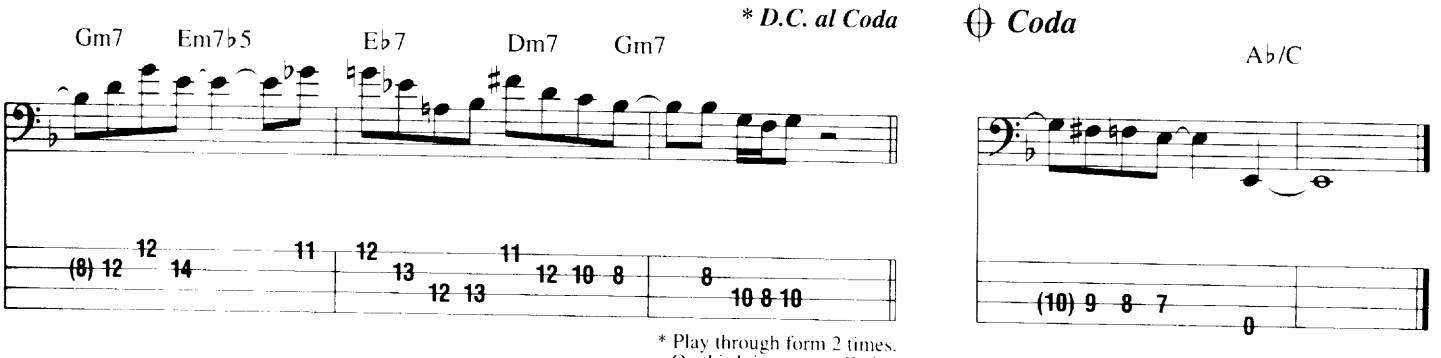


* Key signature denotes G Dorian.



* 2nd time





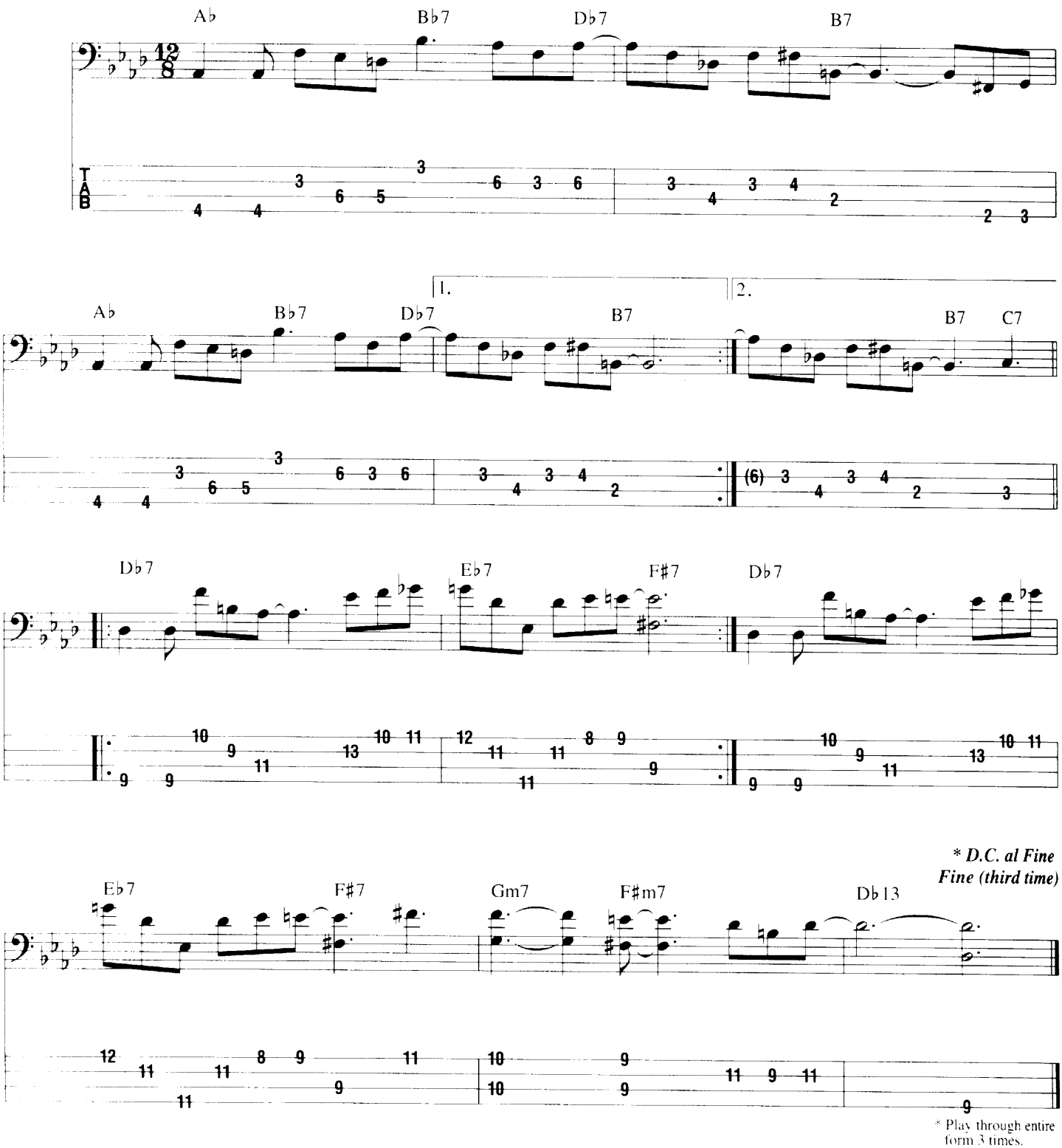
* Play through form 2 times. On third time, go to Coda.

TRIPLETS

The first section should be played in one position until the B in the second measure. Start with the second finger on A♭ and shift only to reach the B. The second section outlines the chords with arpeggios crossing all four strings. Notice how the double stops are all seventh intervals.

7 8 Groove 4

Full Band — Without Bass



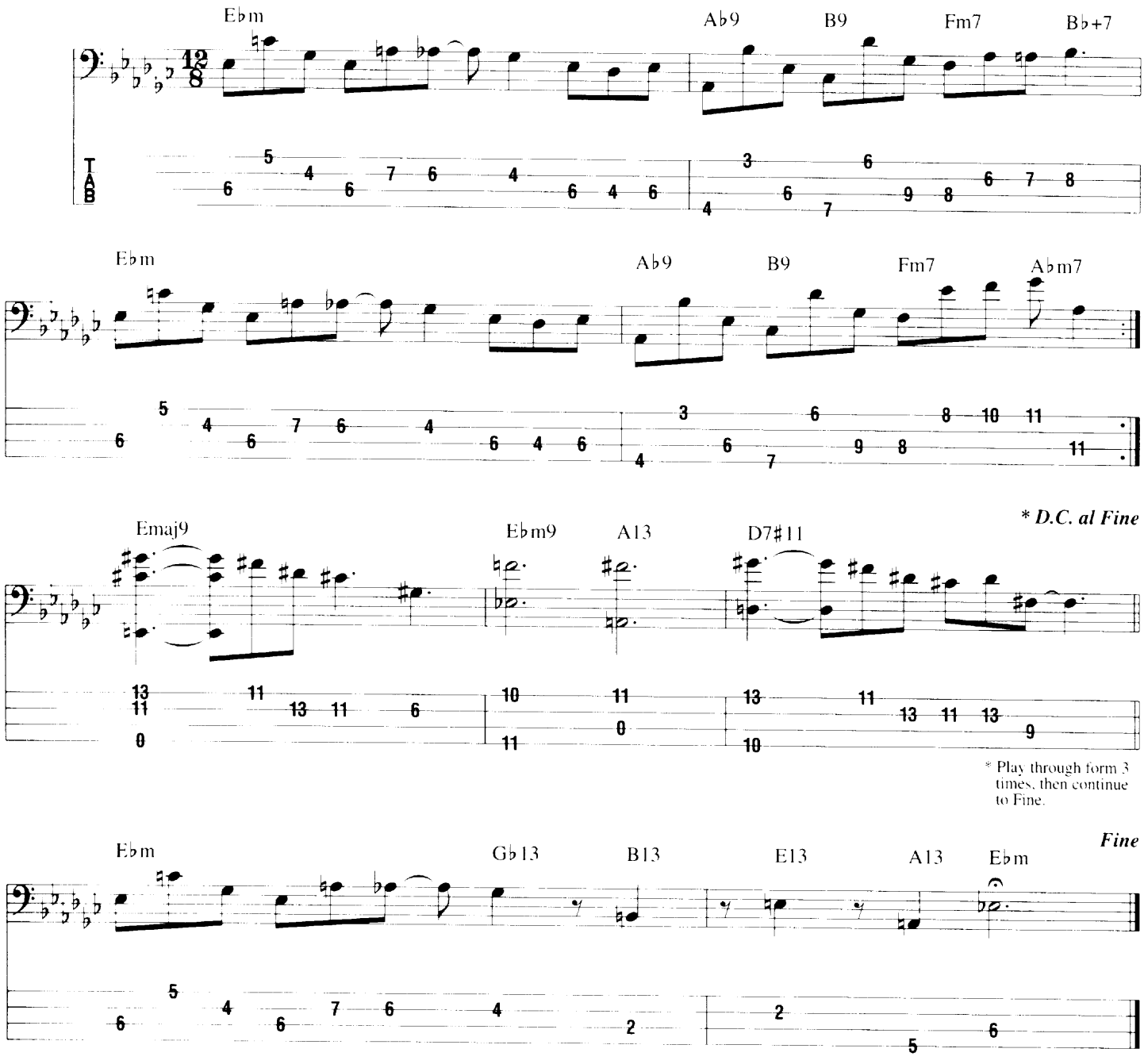
* Play through entire form 3 times.

This groove presents some very difficult fingering and shifting. In the first section, the first measure should be played without a shift. The second measure starts with a 1–9–5 interval combination on two chords and should be played using the same shape at two different areas of the neck. The fourth measure starts the same way as the second but requires one additional shift to complete.

Be ready for the quick transition to the first chord of the second section. This section can be played in one position until the last note before the Da Capo. Watch for the tricky rhythm in the last two measures of the groove. Beats 3 and 4 of the second-to-last measure and beats 1 and 2 of the last measure all have notes which fall on the second sub-division (one-*and*-a) of the triplet.

9 10 Groove 5

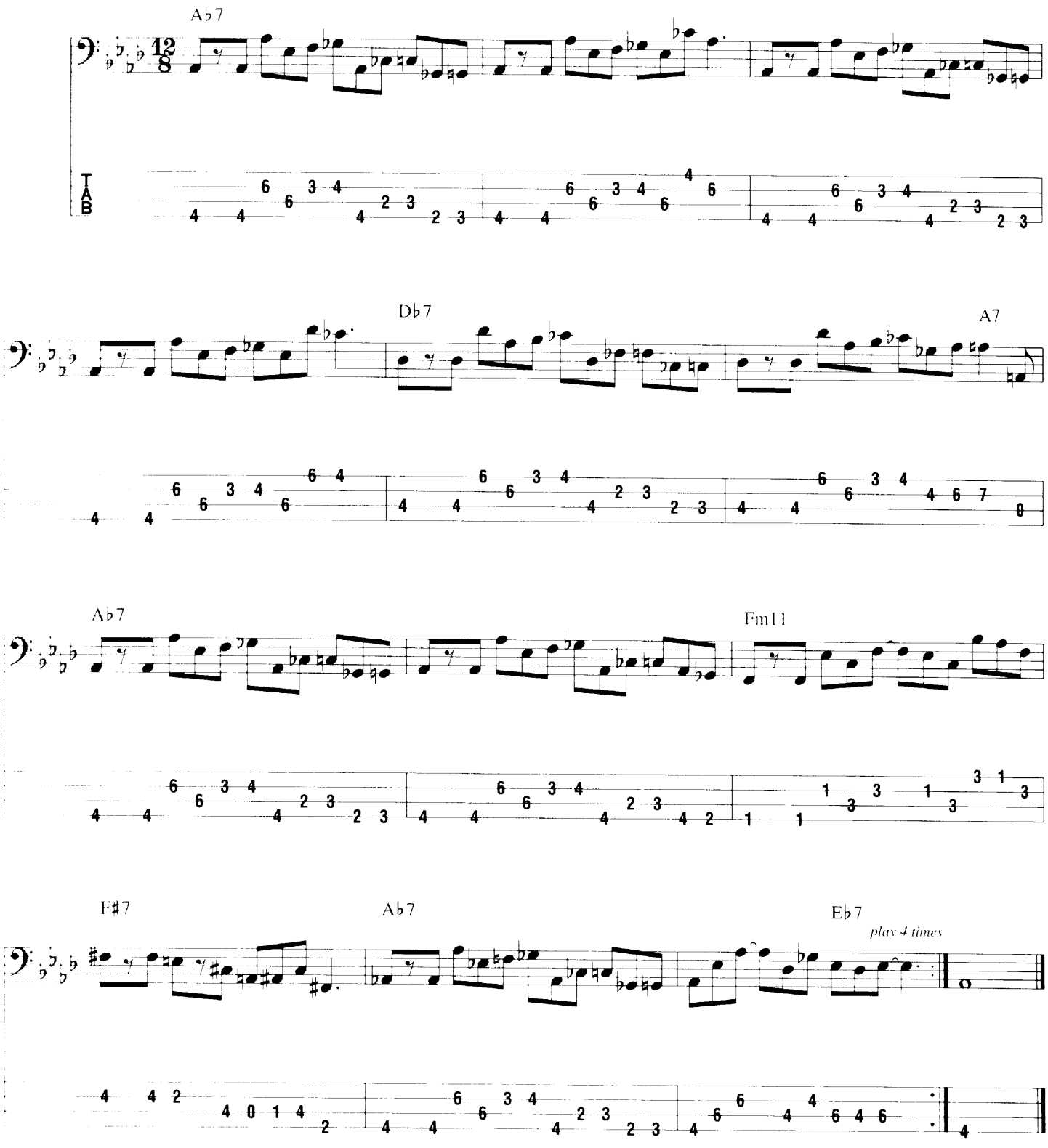
Full Band — Without Bass



Groove 6 is definitely one of the more challenging grooves in the book. Although there is a repeating pattern, this groove requires some fast shifting and stamina to play smoothly and solidly. Pay particular attention to the triplet feel to make sure the groove swings.

11 12 Groove 6

Full Band — Without Bass

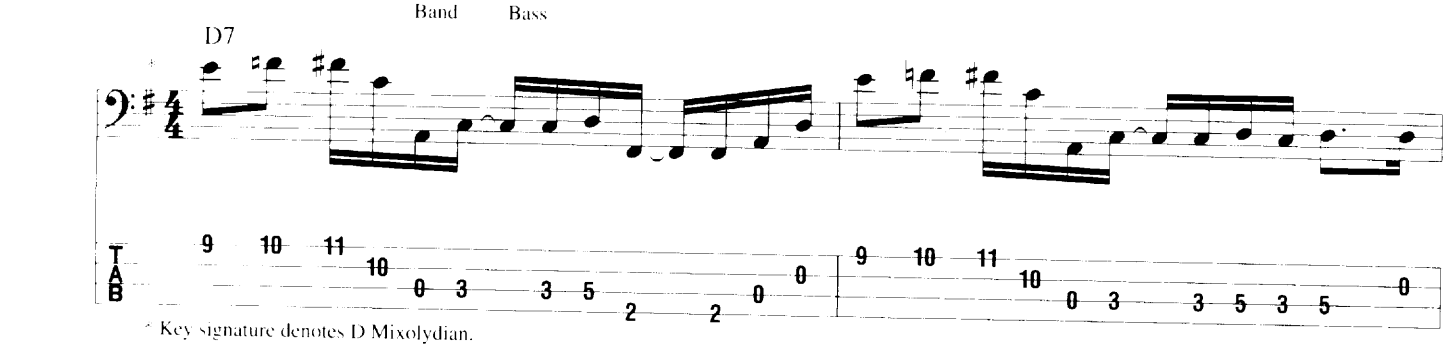


SIXTEENTH NOTES

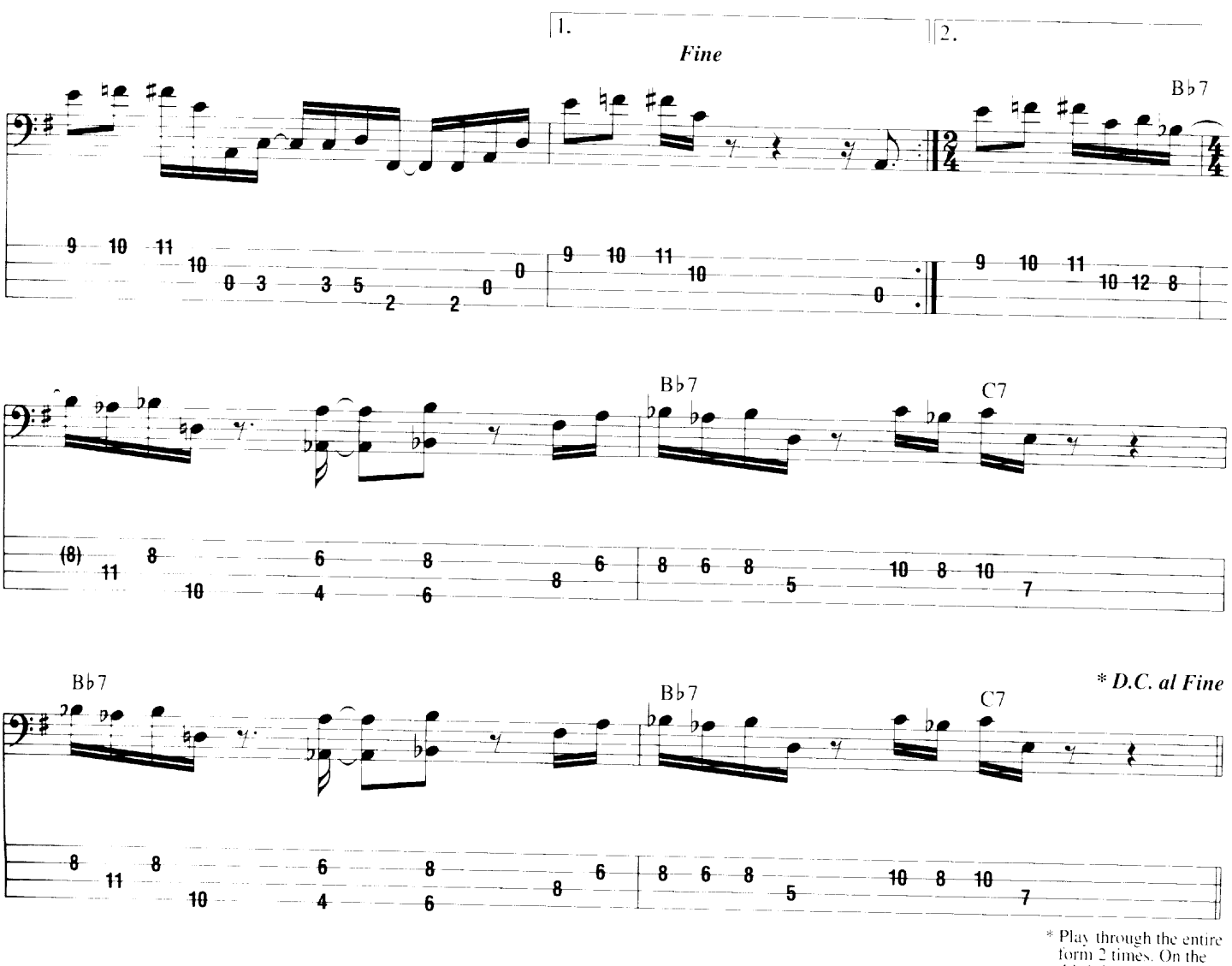
Notice that this groove doesn't have the root of the chord present until the and of the third beat. The difficulty of this groove is the big position shift which occurs between the high F♯ on the G string and the low F♯ on the E string, and back again. Using the open A and the open D string will help make those shifts easier. Watch out for the 2/4 time signature in the second ending.

13 14 Groove 7

Full Band — Without Bass



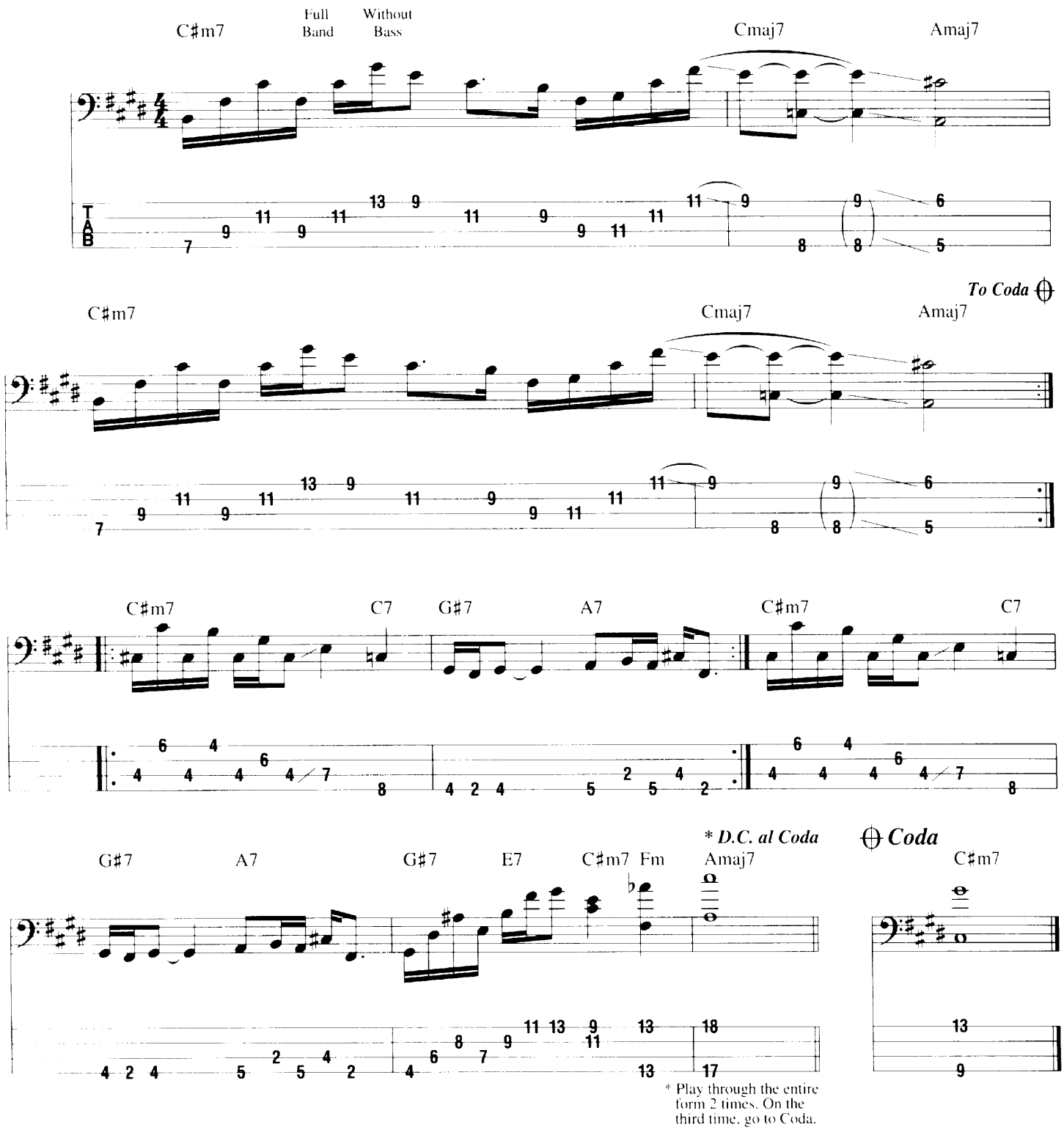
* Key signature denotes D Mixolydian.



* Play through the entire form 2 times. On the third time, play to Fine.

Groove 8 opens with a line built on fifth intervals. Like the last groove, it does not start with the root of the chord, but still implies the harmony. Slide from the F♯ that ends the first measure into the E which starts the second measure. The double stops in the first section are major tenths. The second section is fairly standard until the last two measures which return to the sequence of fifths followed by three double stops.

15 16 Groove 8

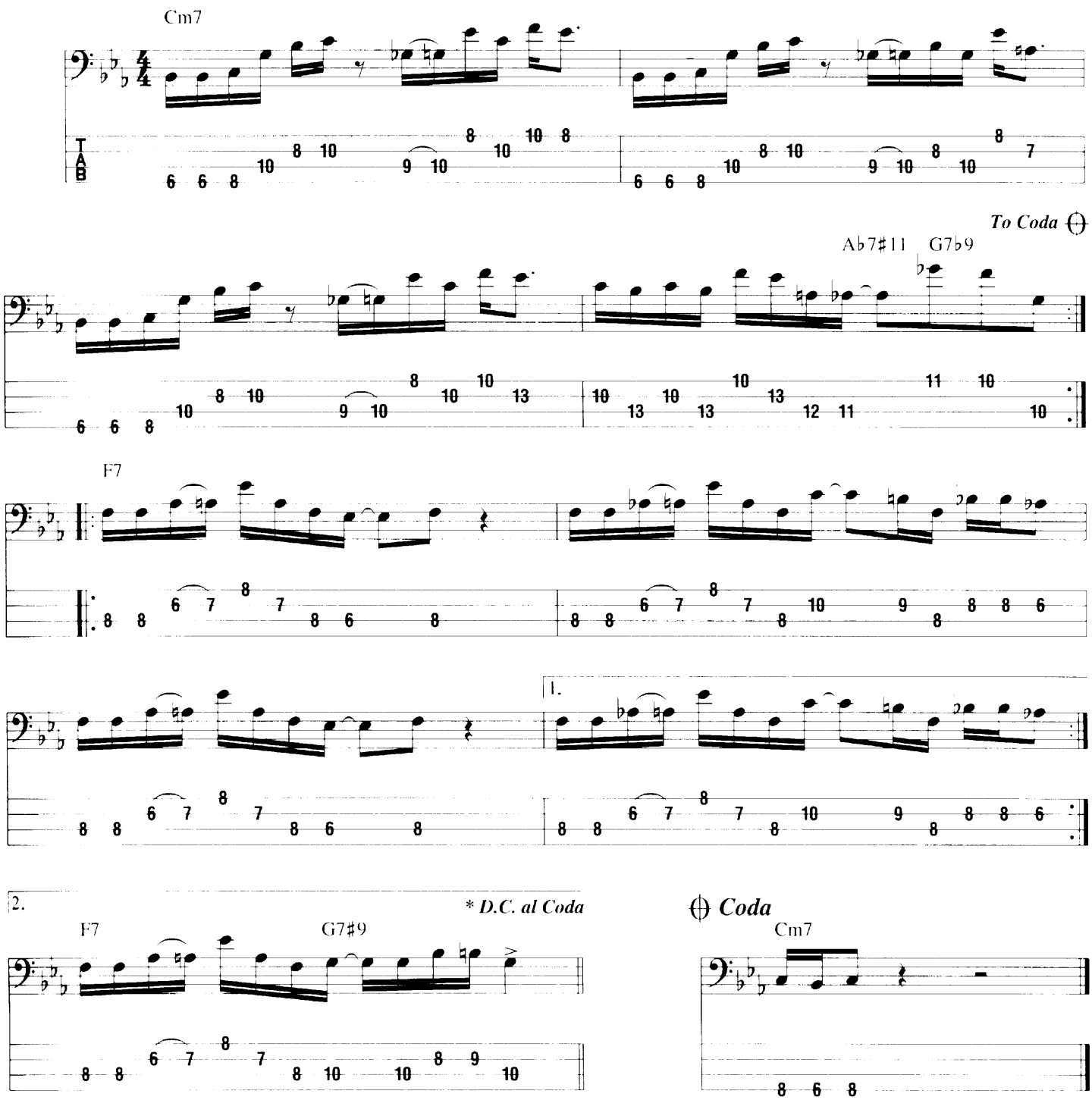


* Play through the entire form 2 times. On the third time, go to Coda.

Consistent, driving sixteenth notes present the biggest challenge of this groove. This is another groove which starts with a note other than the root. I suggest extended fingering for the first two beats of the first three measures. Shift your hand up the neck at the *end of the third measure* (E♭ at the thirteenth fret of the D string) to make the fingering easier in the fourth measure.

17 18 Groove 9

Full Band / Without Bass

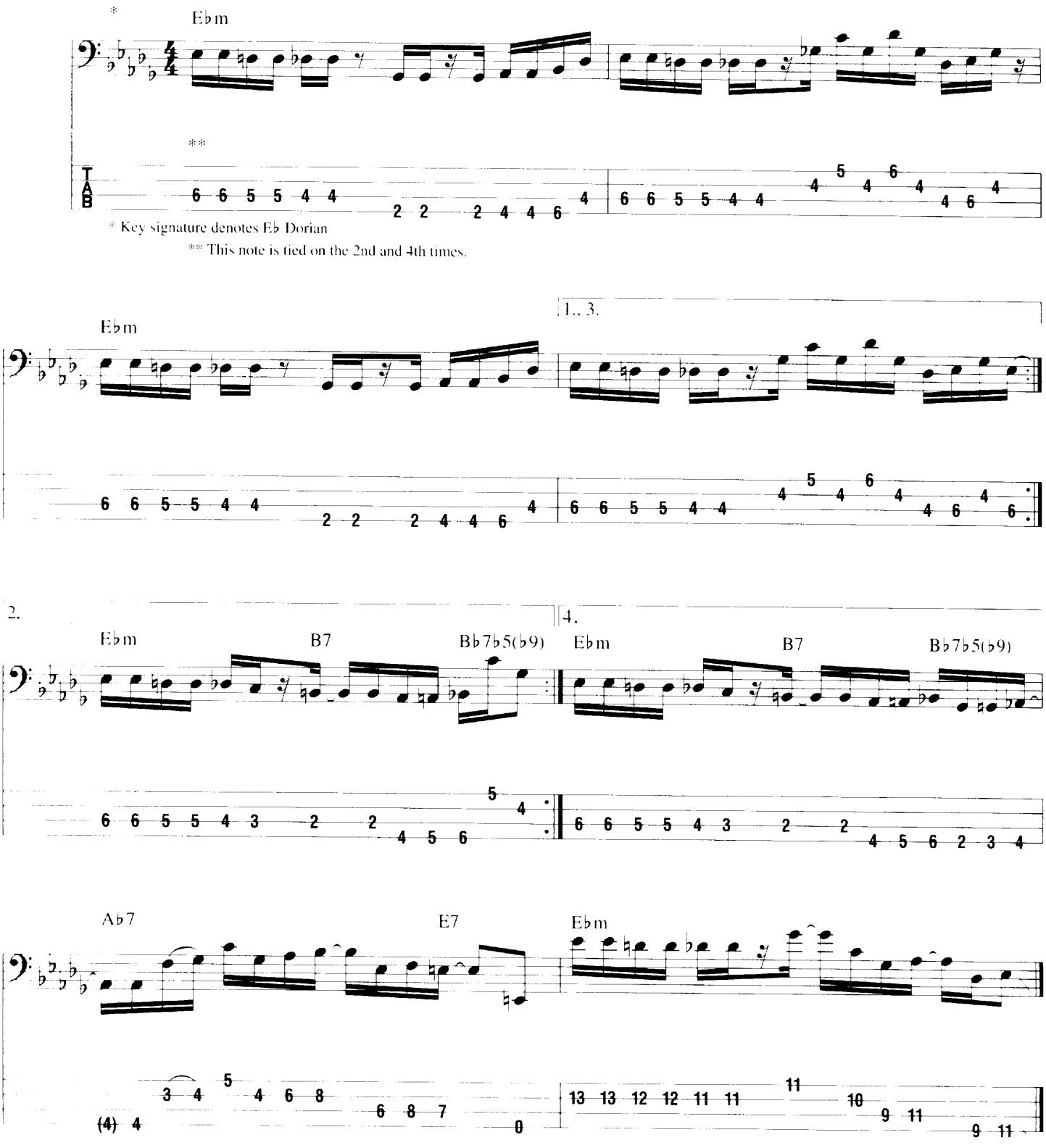


* Play through the entire form 2 times. On the third time, go to Coda.

Groove 10 is another sixteenth-note groove. There's nothing unusual here until the last two measures, where you may elect to shift up the neck to play the *and* of beat 2 and beats 3 and 4. The last measure is played best around the twelfth fret.

19 20 Groove 10

Full Band | Without Bass



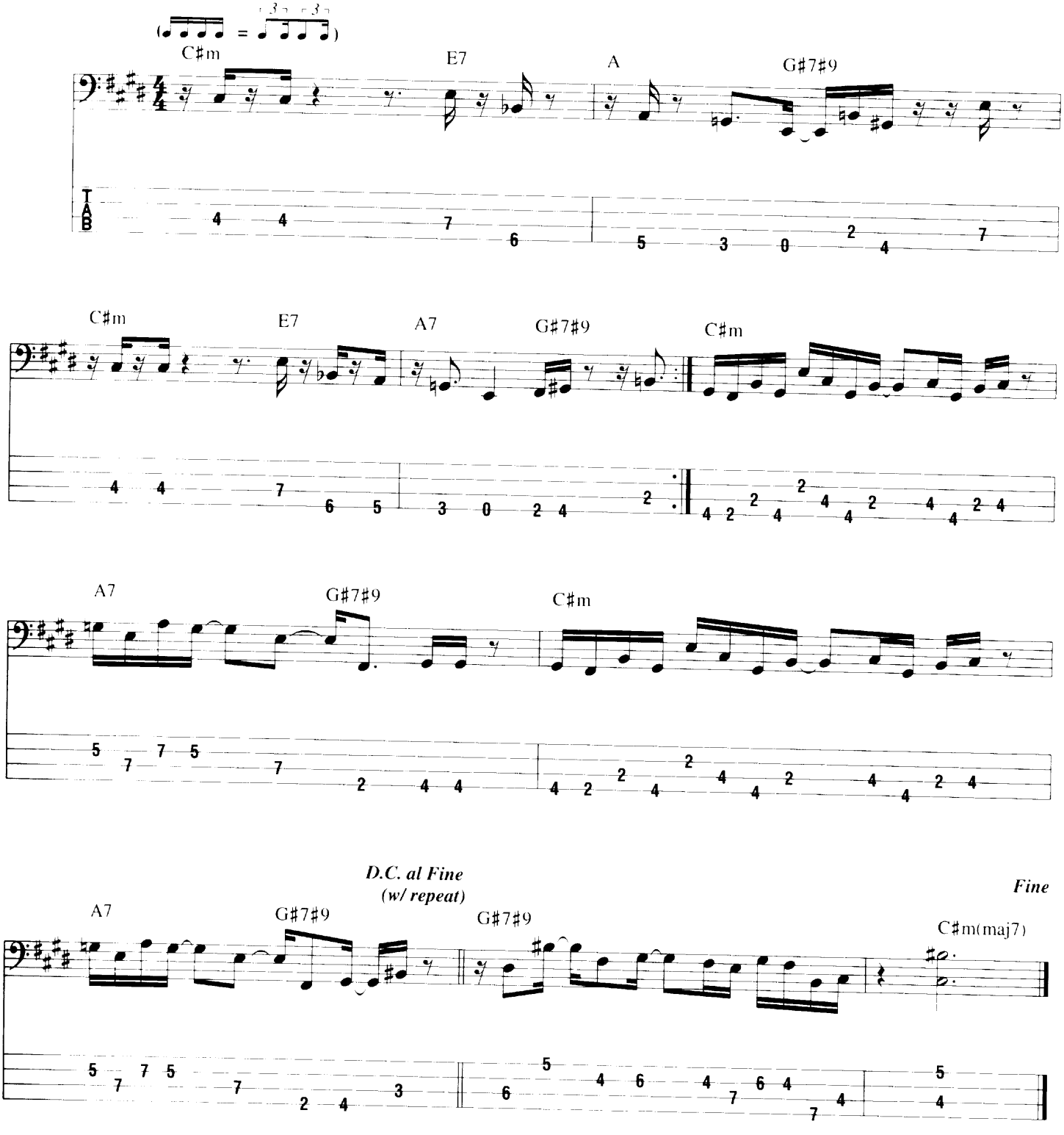
* Key signature denotes Eb Dorian

** This note is tied on the 2nd and 4th times.

Groove 11 begins with shuffle sixteenth notes. Very syncopated rhythms and short notes are the character of this groove, so the note value should be interpreted exactly as written. The last two measures are unison with the keyboard. Notice the major seventh double stop at the end.

21 22 Groove 11

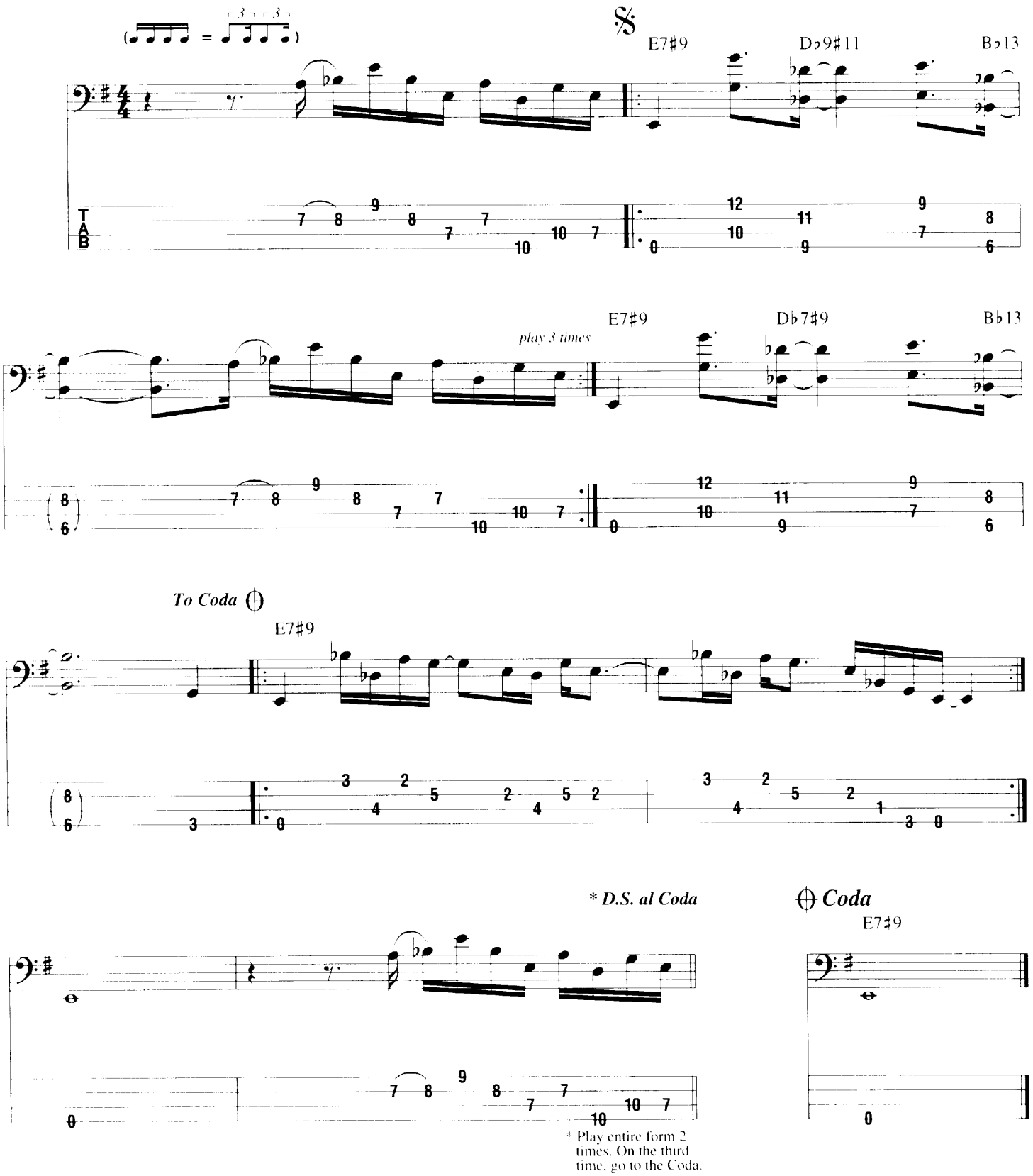
Full Band — Without Bass



Due primarily to the slow tempo, this groove is deceptively difficult. The groove in the first section is based on octaves moving in the interval of a tri-tone. Be sure to *swing* the sixteenth note phrases.

23 24 Groove 12

Full Band — Without Bass

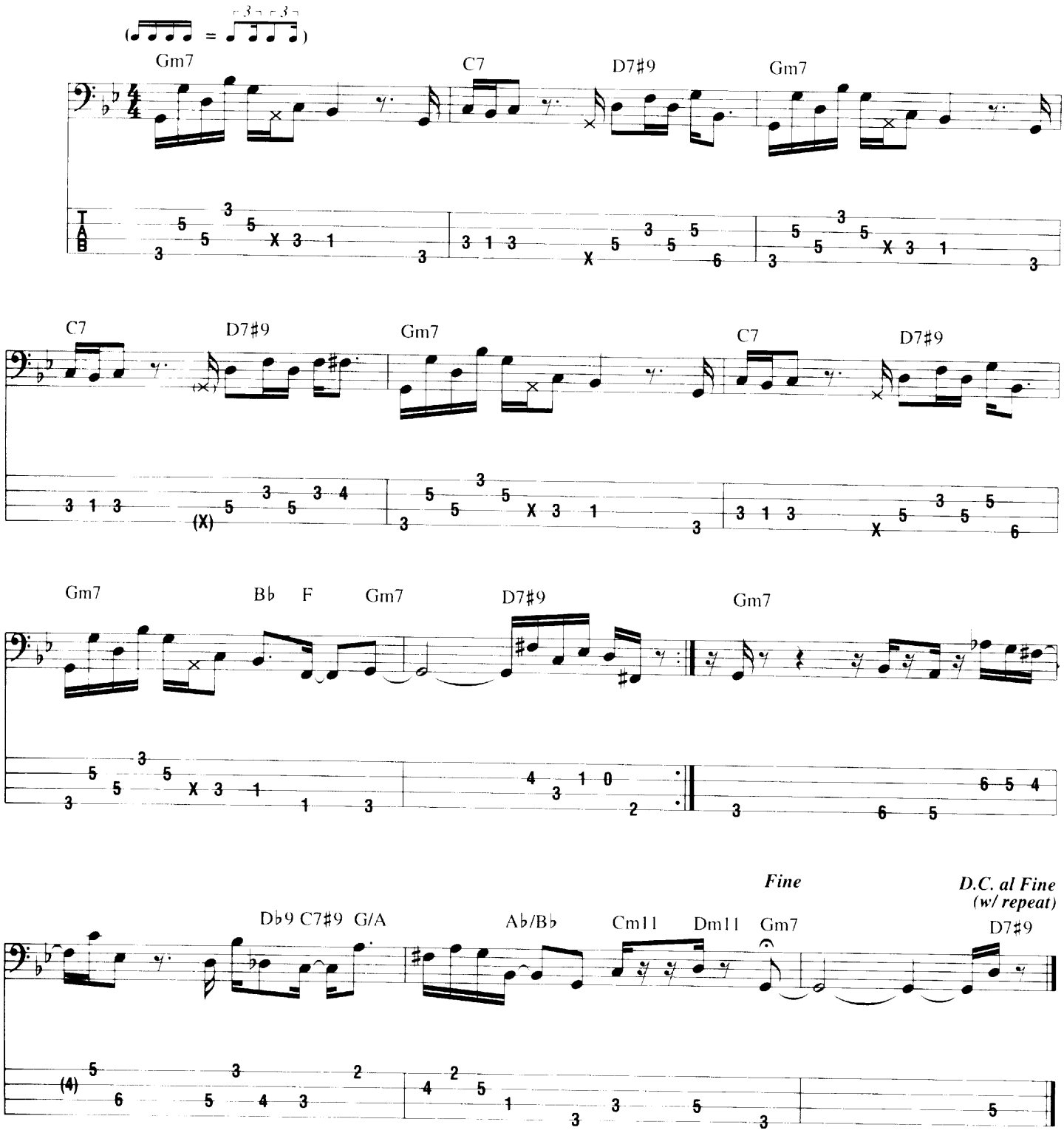


* Play entire form 2 times. On the third time, go to the Coda.

Groove 13 presents several difficult challenges. The basic groove in the first section is very demanding due to the string crossing, and is further complicated by the swing (i.e. hip hop) feel. Watch out for the sixteenth-note line at the end of this section. The second section starts on the second sixteenth note of the first beat and continues to be very syncopated. The keyboard part during this section is unison at times but does not play all of the accents.

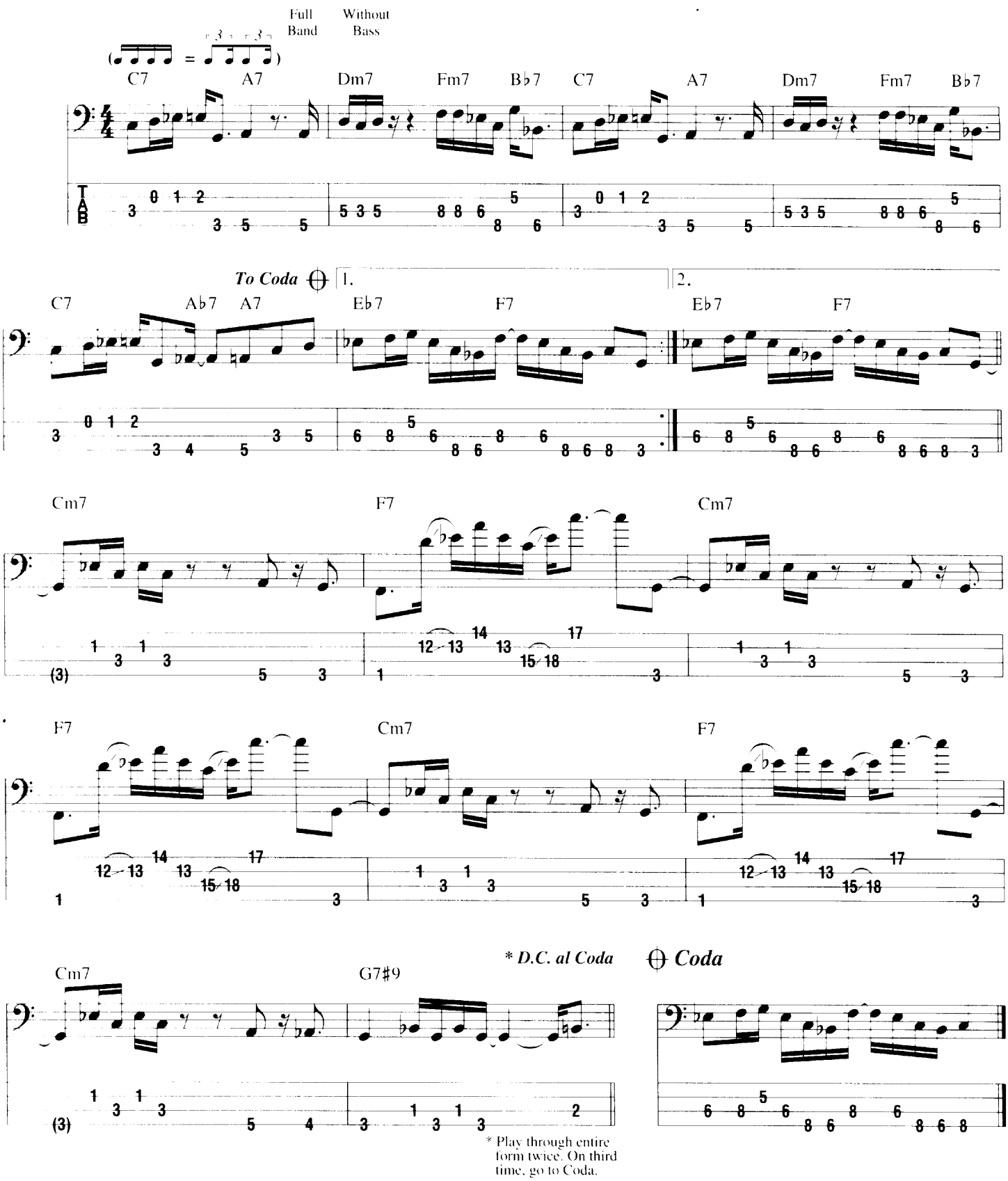
25 26 Groove 13

Full Band — Without Bass



The first section of this piece is a typical R&B-style bass line. It is the *shuffle* feel which adds to the difficulty. Be sure to record it and listen back to check your feel. The second section spans the neck from low F to high C. Be sure to play the written slides.

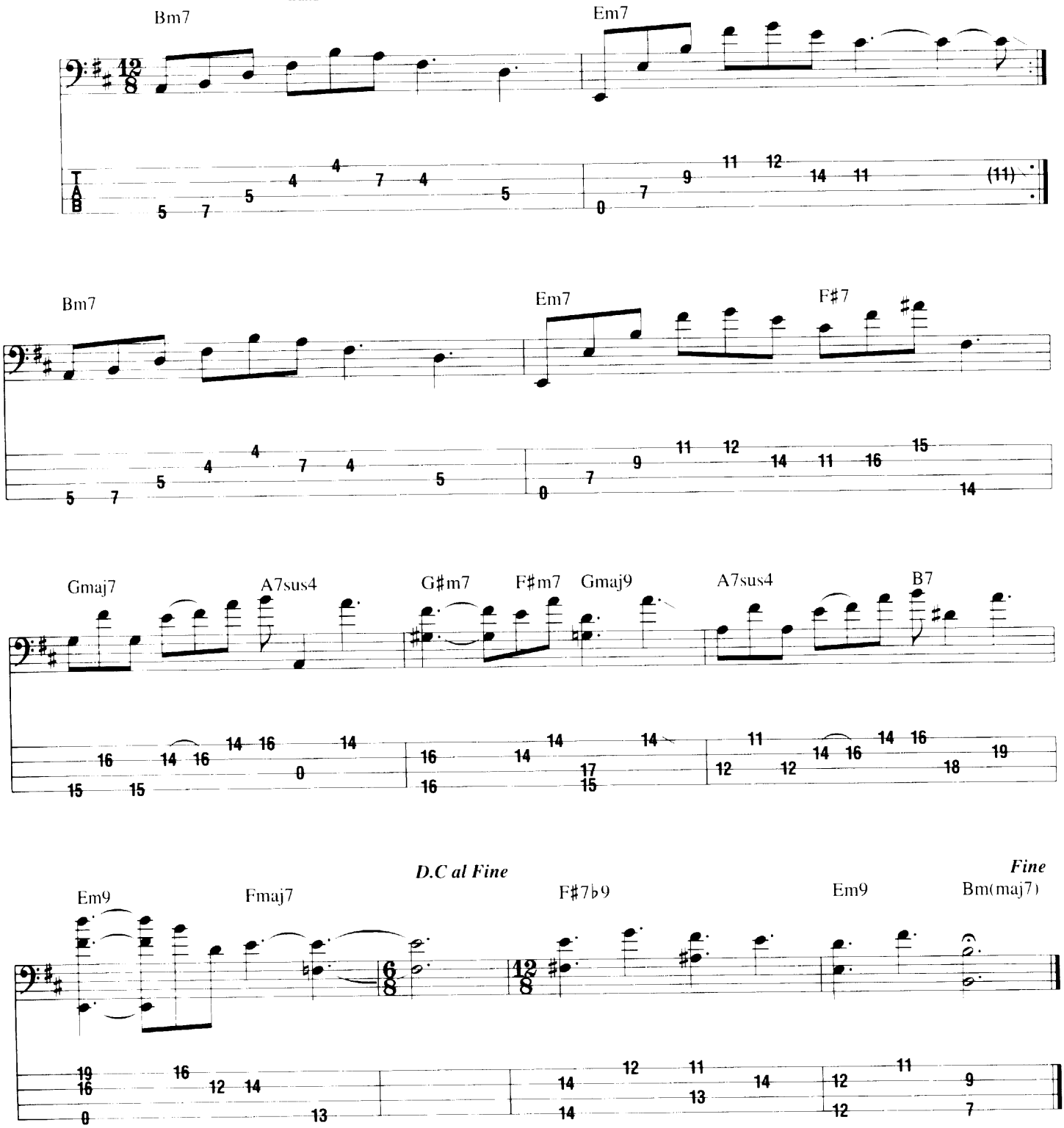
27 28 Groove 14



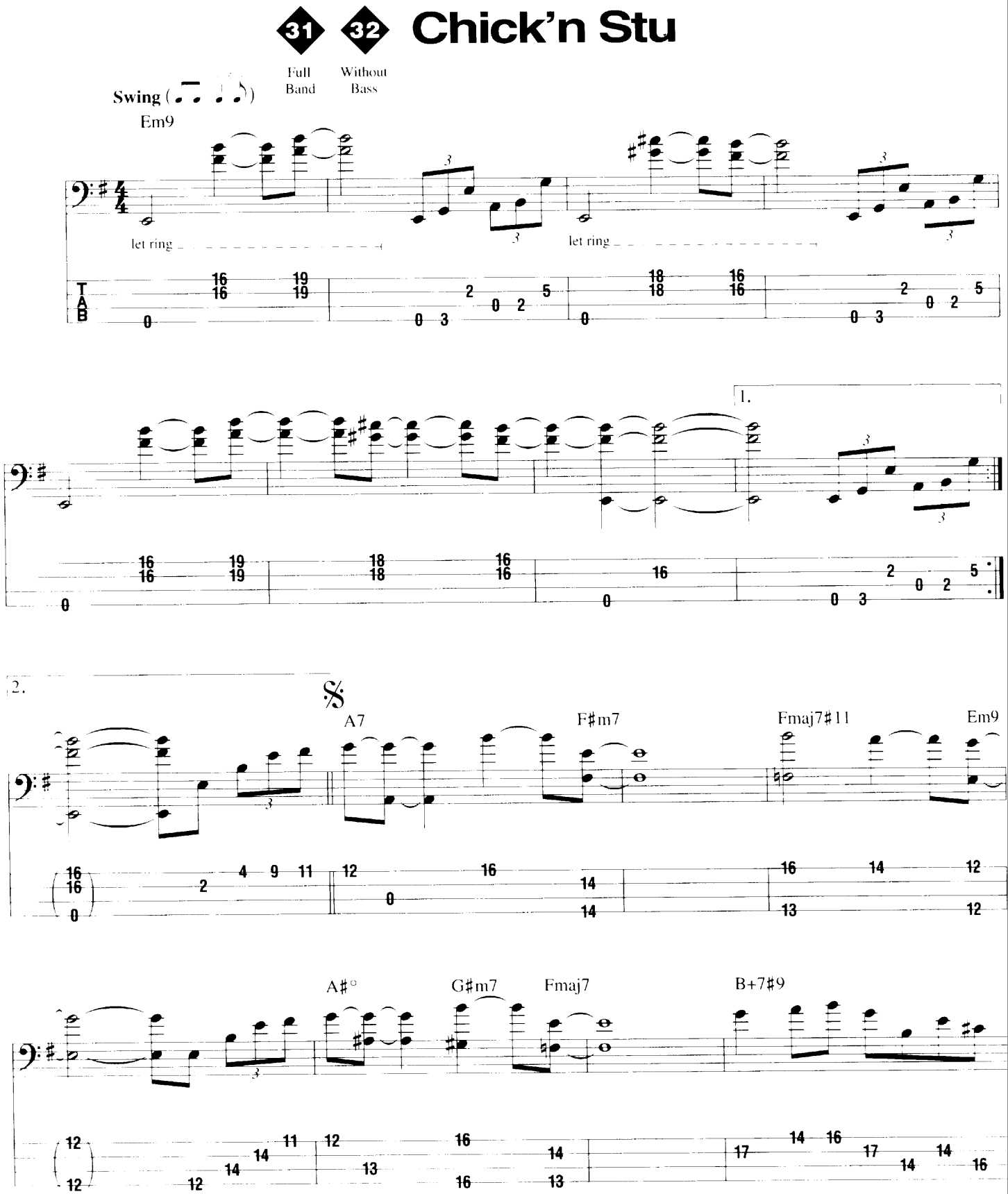
"Homerun" starts with a simple 12/8 bass line which develops into the melody for the second half of the composition. The melody is also supported with bass notes, which are sometimes played to create the harmony. Notice how the chords and bass notes in measures 5 and 7 are different under the same melodic motif.

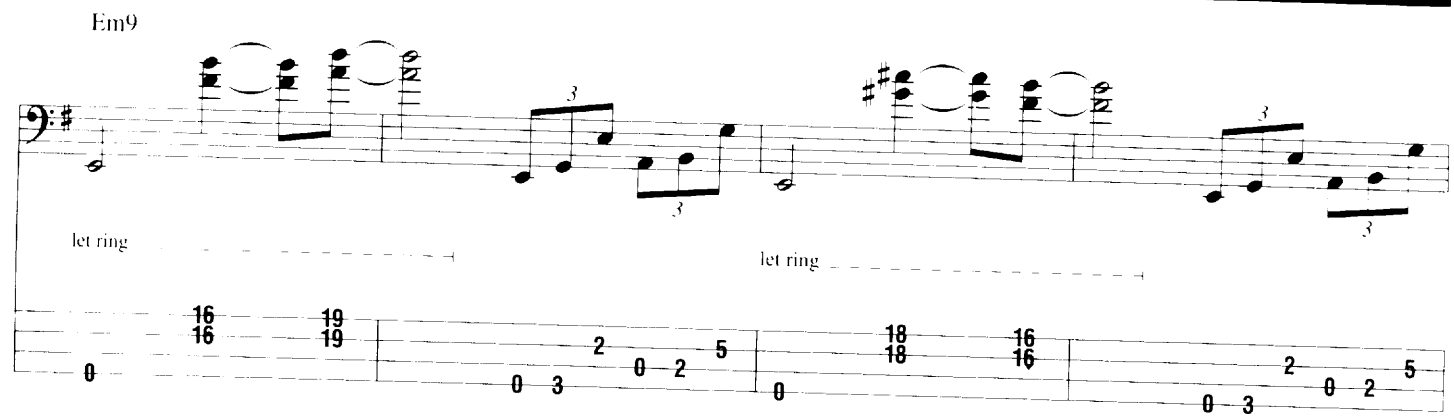
29 30 Homerun

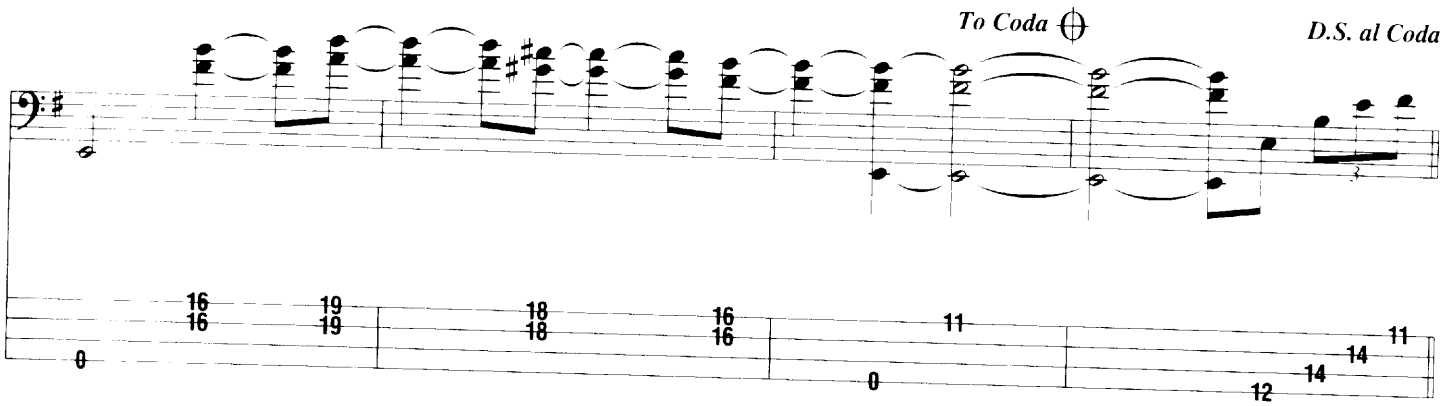
Full Band — Without Bass

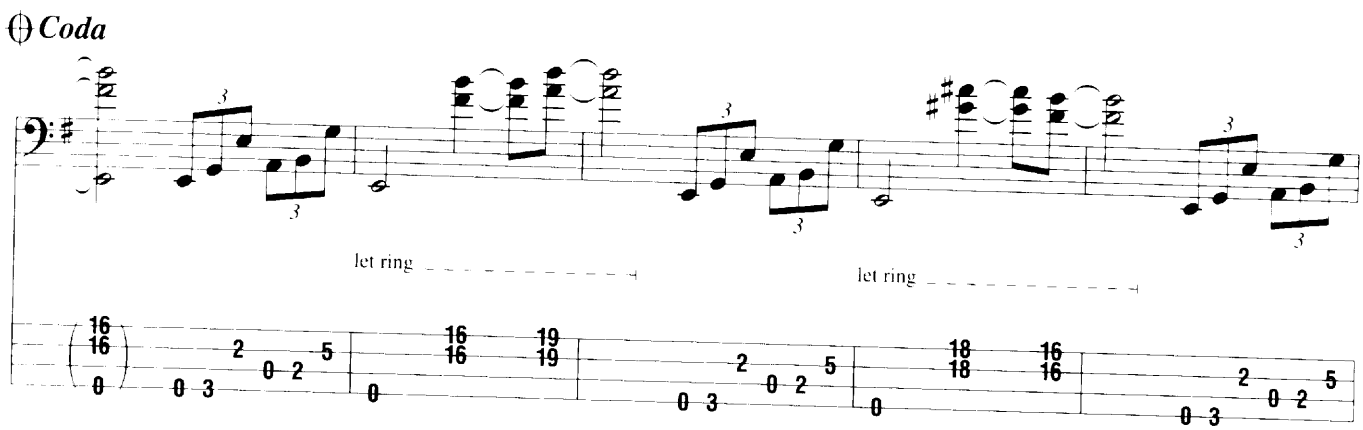


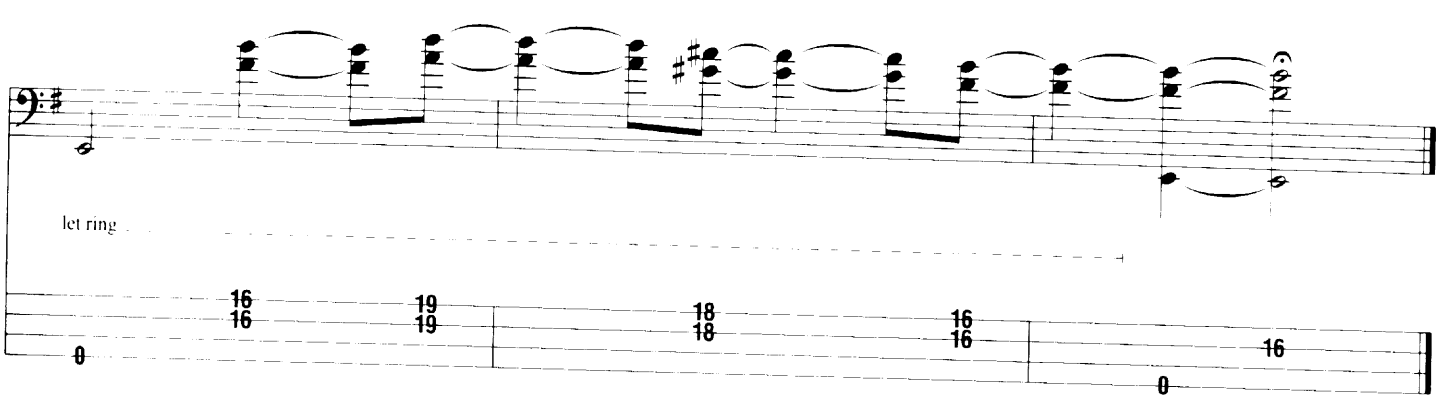
For "Chick'n Stu," the bass functions like a keyboard or guitar in the first section; the bass part is the main accompaniment using a combination of bass notes and double stops. In the second section, the bass and guitar play the melody, with the bass adding occasional roots under the melody for support.



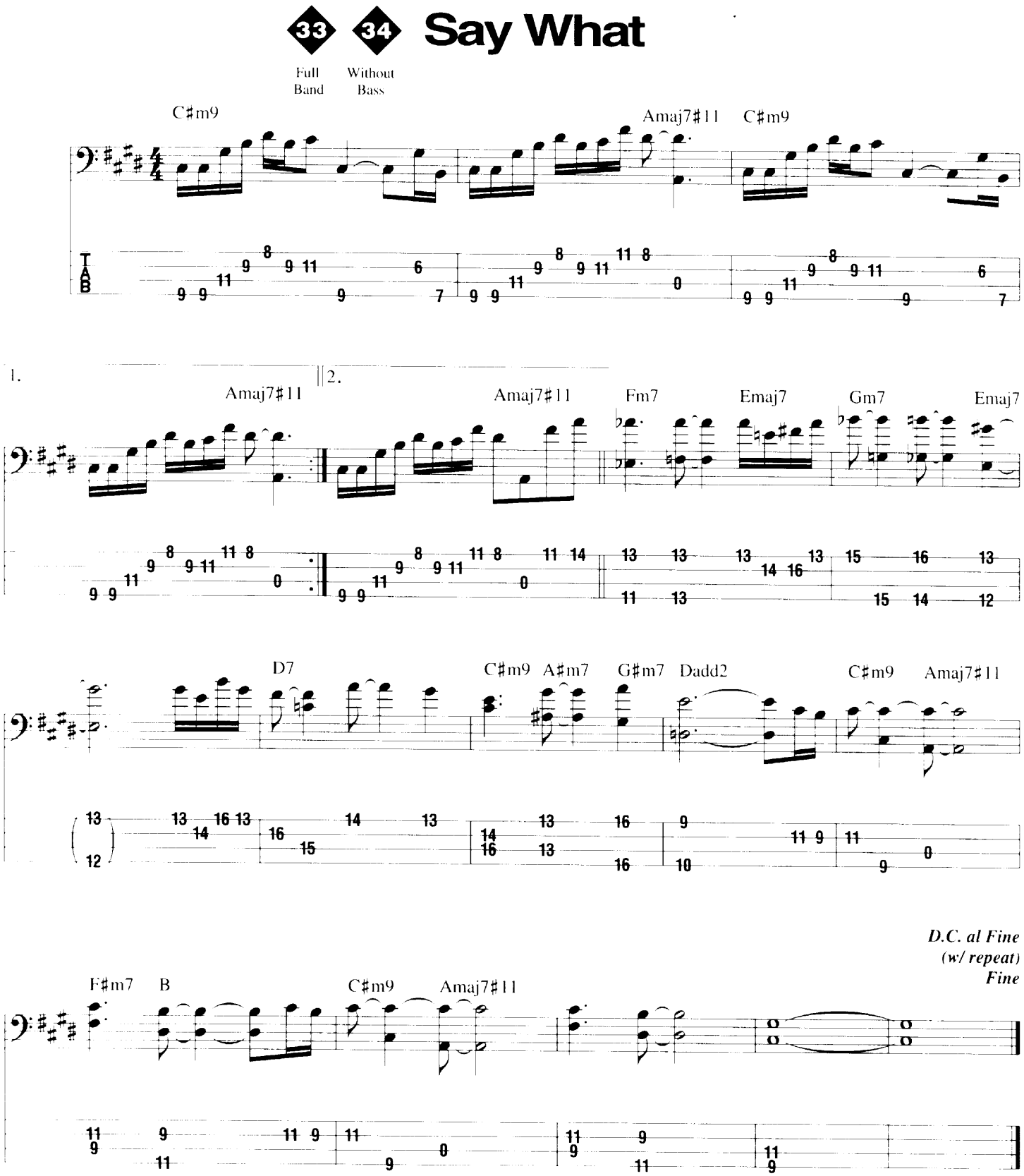

Em9
let ring
let ring


To Coda
D.S. al Coda

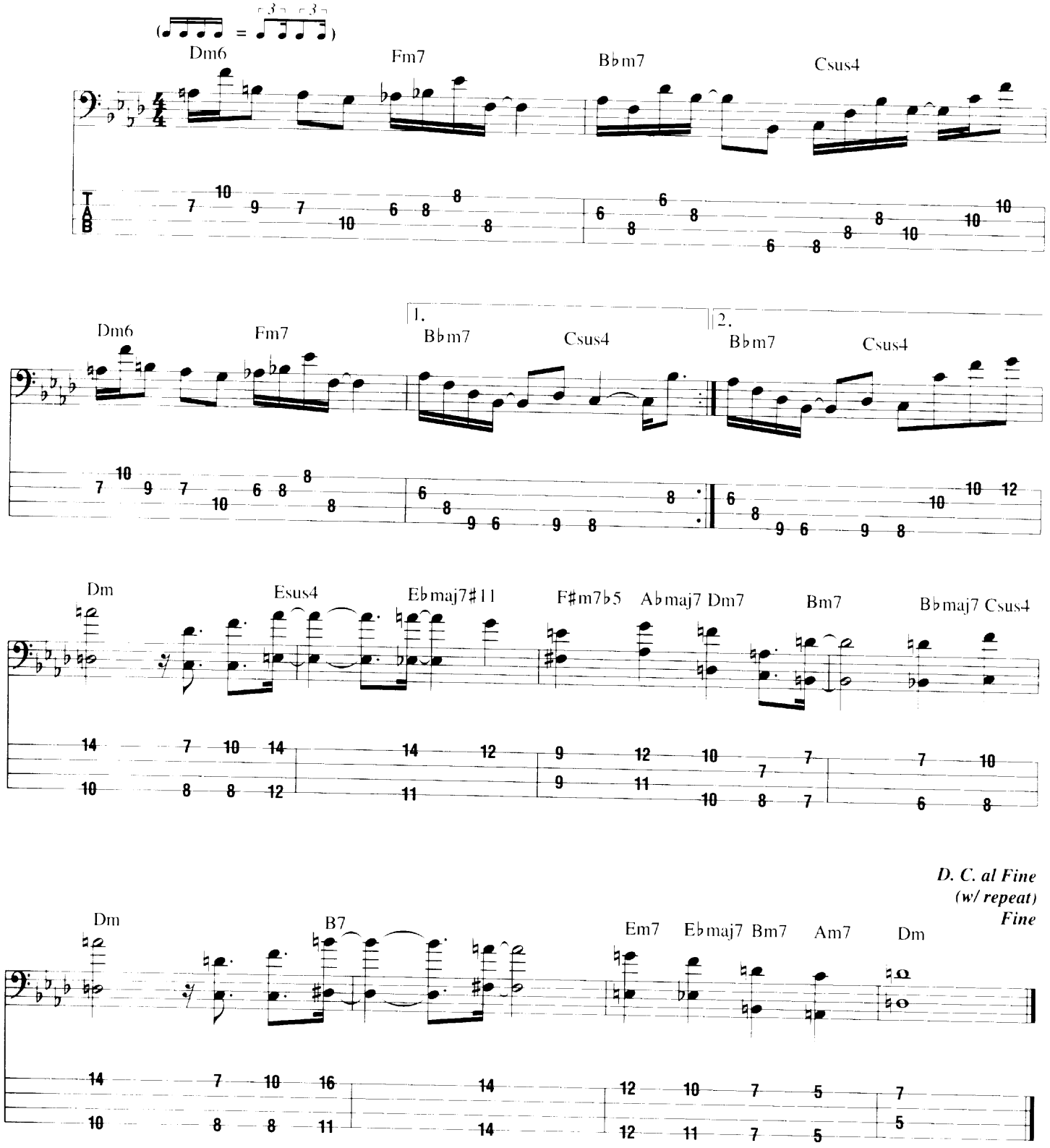

Coda
let ring
let ring


let ring

The first eight measures of "Say What" are standard sixteenth-note, funk-style lines. The Amaj7♯11 chord is a double stop—the top note being the ♯11. In the second ending, the bass part starts the melody, which becomes a combination of double stops and counterpoint. All of the double stops, with the exception of one, are the root of the chord with the melody on top. For the D7, the double stop is the 3rd and 7th of the chord.



"The Fugitive" begins with standard sixteenth note lines. The main challenge lies in the second section where the harmonized melody line results in some very difficult fingering and shifts.

35 36 The Fugitive

Full Band — Without Bass